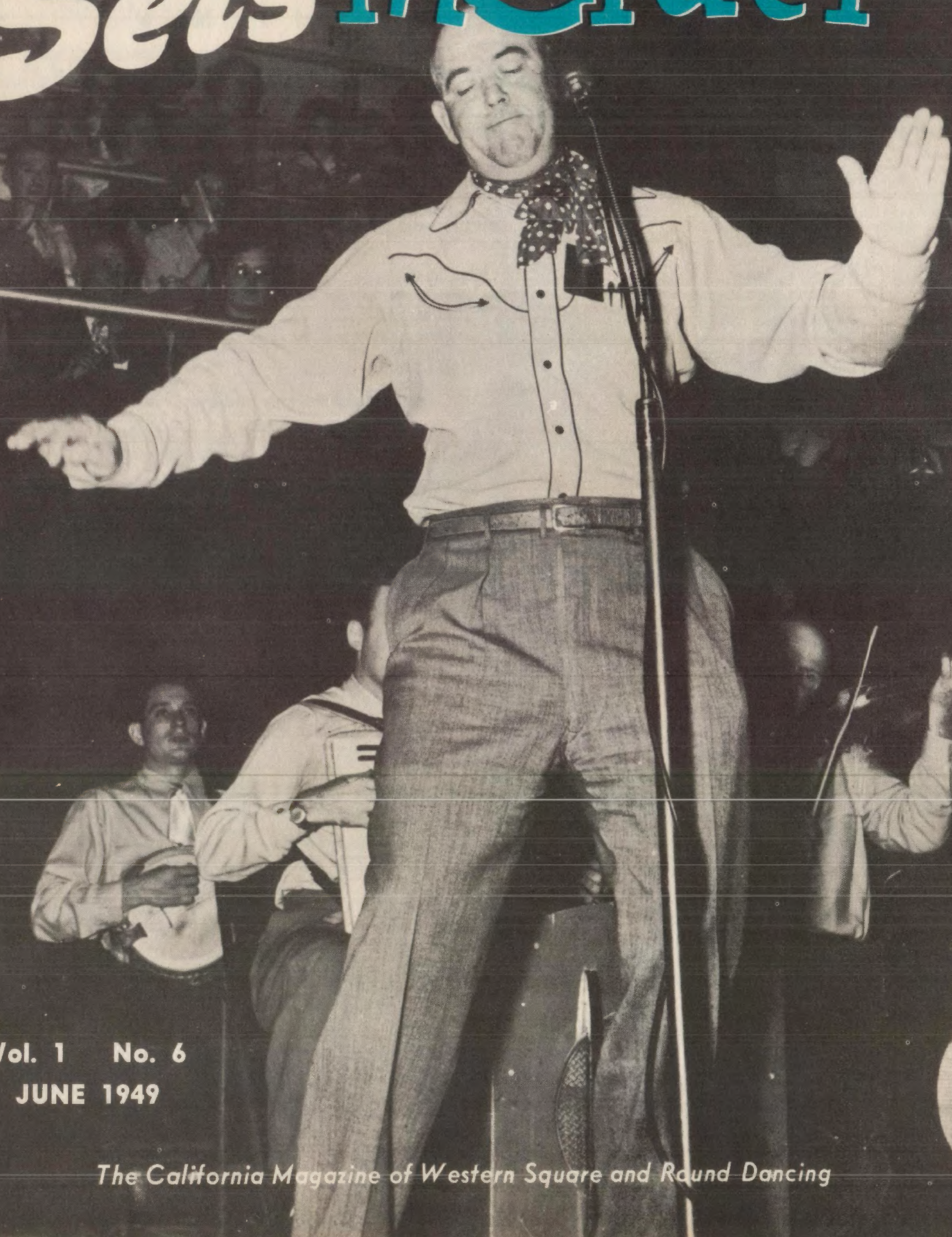


# Sets in Order

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Vol. 1 No. 6  
JUNE 1949

*The California Magazine of Western Square and Round Dancing*





# Sets in Order

Vol. 1 No. 6

Published by and for the Square Dancers of Southern California and for the general enjoyment of all.

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### COVER PHOTO

There's a lot to this Calling business as you can plainly see by looking at the gent on the cover. For more of same see page 5. (Cover man is Houston Caller, Carter Chase of Meadow Brook Promenaders.)

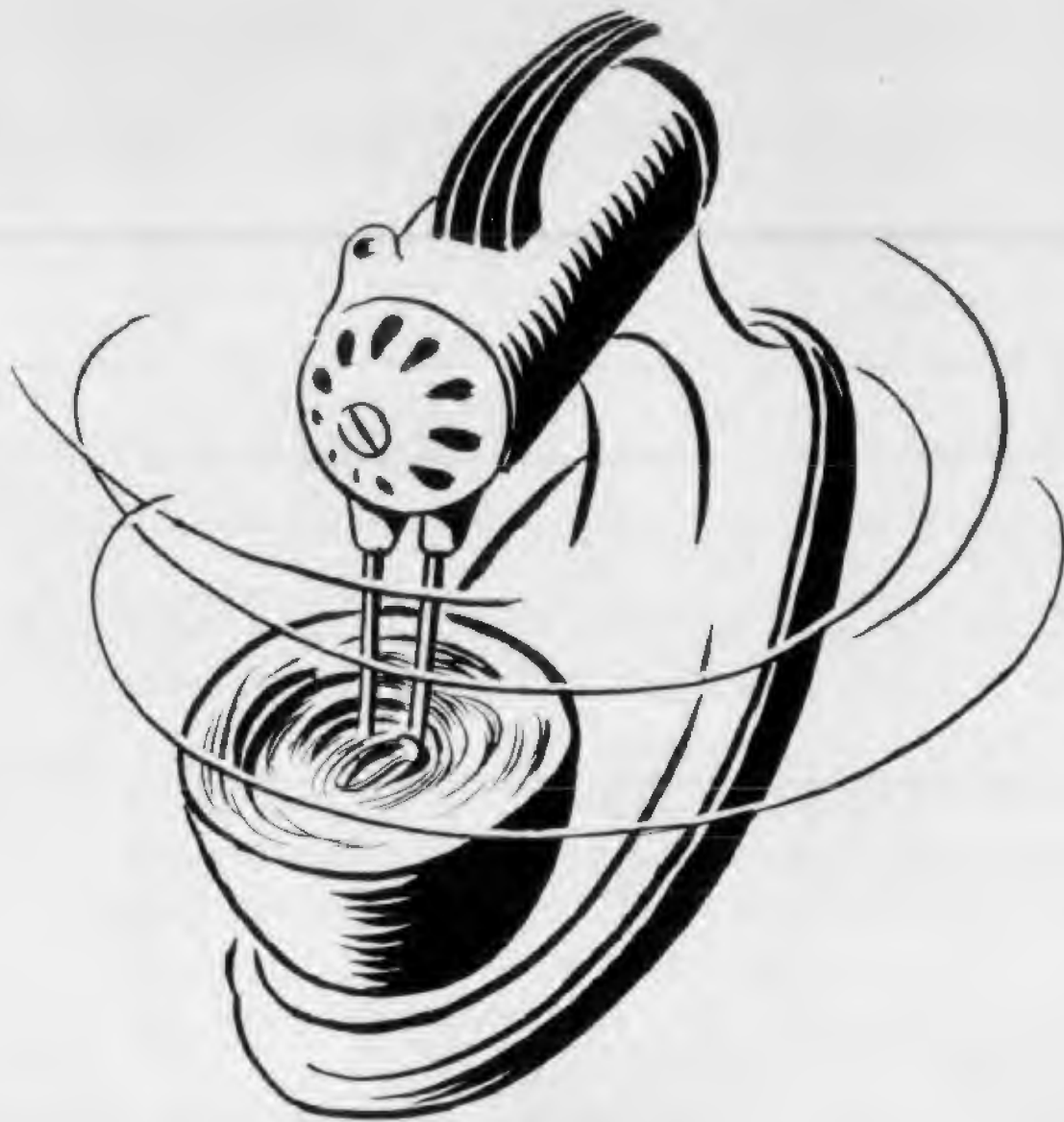
### WHEEL CHAIR SQUARE

DANCERS show here just one of many who enjoy Square Dancing as a hobby. See picture story Pages 16 and 17.



# MIXERS

## HAVE THEIR PLACE



WITH all the fun of Square Dancing, the intricacies of the figures and the patter of the calls sometimes becloud the one big purpose in this sudden surge of Square Dance activity. The number one item, of course, is the fun element.

Square Dancing without fun loses a great portion of its value.

Along with the favorite Squares and Rounds, the mixers are again coming into their own. Playing an important part in each dance session, the mixers add the pace and the vitality that sends the evening through at a desired pace. The successful clubs have realized the importance of acquainting their members with one another and encourage the changing of partners for dances, feeling that the entire level of the group can be greatly enriched by this mixing.

Many of our mixers today are the exact duplicates of those used hundreds of years ago.

Still popular, especially in new groups, is the



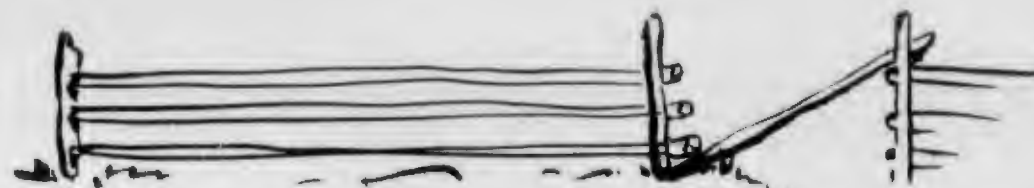
granddaddy of all mixers, "The Paul Jones." As danced in former years, "The Paul Jones" possibility for partner changes is almost without limit. From a simple cry, such as: "Everybody change partners—everybody dance" when the music stops, to the most intricate patterns, "The Paul Jones" achieved its purpose in starting the evening out with a bang and getting the folks pretty well acquainted.

Some of the favorite couple dances lend their rhythm and sparkle to make enjoyable mixers.

The "Oklahoma Mixer" simply combines three elementary schottische steps and repeats them over and over with a **new** partner each time. This idea with different steps is repeated for the progressive "Varsouvianna" and for the "Patty Cake Polka."

### Waltz Mixers

The waltz mixers including the "Veleta," "Tucker's Waltz," and "Alice Blue Gown" (progressive waltz), lend a touch of dignity to the more hilarious and rollicking partner changes. Yes, even the old favorite "Hot Pretzels" lends itself to the category of being an excellent progressive dance. In this particular routine, with one couple working behind another, counter clockwise, in a large circle, the



### ATTENTION, CALLERS:

What mixers do you use in your dances? "Sets In Order" is anxious to keep up with the mixer situation and will give credit in printing any different and unusual mixers used in American Square and Round Dance functions. In addition, "Paul Jones" figure changes will be featured in a special article in a coming issue. Credit will be given for every original change submitted by callers and dancers who submit them to "Sets In Order" prior to June 28, 1949.—Ed.

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girls progress with each series of four walking steps forward in order to take a stamp and the sweeping kick with each new partner.

### Help Achieve Purpose

Regardless of the tempo or nature of the dance, slow or fast, dignified or hilarious, the mixer achieves its purpose in promoting goodwill on the dance floor, of getting the couples to know one another better and of encouraging fun which is, of course, and always will be the main purpose in Square Dancing.

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### RECORDS FOR MIXERS

For the home gatherings, here is a list of currently available records best suited for the more popular mixer dances.

VELETA WALTZ — Imperial 1045, Decca 25060

PAUL JONES — Imperial 1009 (Red Wing), Imperial 1010 (Silver Bell)

PATTY CAKE POLKA — Columbia 20245 (Little Brown Jug), Imperial 1033 (Buffalo Gals)

HOT PRETZELS — Victor 25-1009

OKLAHOMA MIXER — Columbia 20117 (Starlight Schottische), Folkcraft 1035 (Rustic Schottische)

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**R** While not offering ourselves as diagnosticians, "Sets in Order" passes on a thought that makes good sense. Overhead at a recent Hollywood, Calif. Roundup dance and during the distribution of "Sets in Order" a local physician acquiring several copies of the magazine remarked to an associate that the extra copies were for his office. He went on to explain that from time to time he encounters patients who, while physically sound, think they are ill. His treatment is a suggestion that they join a square dance group and get a **NEW SOCIAL OUTLOOK** on life. Then handing them the magazine with the directory, he offers to help them select a nearby class for instruction. This slant on the effects of square dancing may not have occurred to most of us but thinking it over, it does seem logical that many a social outlook has been improved through the association of new friends made during square dancing.



# Ya Gotta' GIVE!



Maybe it's OOmph—maybe it's Grrrrr—or maybe it's something else that we don't have a word for yet, but whatever it is some callers have it one way and others have it in another.

What we're getting at is the way a caller looks when he's calling. There are several different types of callers. Some just call. Then there are the others who stem from a long line of college yell leaders and take on the appearance of a windmill going through their do-si-doldrems.

No amount of study or research can uncover a formula which, when properly adapted, would indicate that if a caller holds his hands

in any certain position he would be a more enjoyable caller to dance to. From the wild swinging and waving type to the more dignified hands-in-pockets or rigor mortis variety of hands-in-pockets or rigor mortis variety of callers, there is a wide range, including all those who, while they call, wiggle everything from the little finger of their left hand up to and including their whole body in some vigorous adaptation of a Hawaiian war chant.

No, there isn't any real solution as to just how a caller should stand—that's what makes it all so much fun. Here are a few categories—can you place the types?





# FORWARD SIX

## OR

### RIGHT HAND OVER - LEFT LADY UNDER

**"A"—The Buildup. Usual Introduction**

**First couple balance and swing**

**Lead right out to the right of the ring**

**And circle four.**

**Leave that lady where she be.**

After circling once, the Number 1 gent leaves his girl holding the Number 2 man's left hand, the three standing three in line with the gent in the center.

**On to the next and circle three.**

Number 1 gent goes to couple Number 3 and circles once around.

**Steal that girl from her back door ★**

**On to the next and circle four.**

Number 1 gent takes Number 3 lady with him, changing hands so she is on his right side. He and his new girl go to couple Number 4 and circle four.

**Leave that girl and sing a little song ★★**

**Go back home, now git along.**

Number 1 gent goes home alone, leaving the Number 3 lady holding Number four man's left hand and the three of them stand in line.

**"B"—The Pattern**

**Forward six and back you go.**

The two lines of three move forward toward each other three steps, then back up.

**Two gents loop with a do-sa-do.**

Lone gents pass right shoulders and back to place.

**Right hand over, left hand under.**

Number 2 and Number 4 gents each pass the lady on their right across in front of them, release them and they spin to the near side of the lone gent to the left, pass lady on left side across and under arch and let them spin to near side of gent to the right (lone man). Right hand arch is over, left hand lady is under. Both ladies start at same time and cross in front of gent.

**Spin those girls and go like thunder.**

Repeat from "B" three more times.

**Allemande left, etc.**

★ as called by Arnie Kronenberger.

★★ as called by Jack Hoheisal.

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### A SMATTER OF PATTERN

**"Salute your lady, all together;**

**Ladies opposite the same;**

**Hit the lumber with your leather;**

**Balance all and swing your dame."**

(From the Boise Valley Square Dance  
Association program)

# FOUR GENTS STAR

(Usual introduction)

**Four gents star in the center of the square.**

The four men make a right hand star taking the wrist of the gent ahead of them.

**Turn the opposite lady and leave her there.**

Turning the star half-way 'round the men let go with the right, giving their left forearm hook with the opposite lady and turning full around.

**Star right back in center of the set.**

The men leave the opposite lady, going into another right hand star and continue the motion in the same direction.

**Turn your own, you're not through yet.**

Break the star, give left forearm to your own partner, go around partner, leave her there and into another star.

**Star right back in the center of the town.**

**Turn the right hand lady with the left hand 'round.**

This time the men star three-quarters around, going to their original right hand lady's position, turning that girl with a left forearm hook, leaving her in place and back into another right hand star.

**Star right back in the center of the floor.**

**Turn the left hand lady or she might get sore.**

Star half way to original right hand lady's position, turning that lady with a left forearm hook and back into another right hand star.

**Star right back and you should know.**

**Meet your own with a do-pas-o.**

Turning the star from this left hand lady, go three-quarters of the way back to the men's original home, giving left hand to partner, corner right, partner left. Do a do-pas-o.

**It's partner left, corner right, partner left with a left all around**

**And promenade your corner when she comes down.**

When *finishing* the do-pas-o figure do not turn the partner as you normally would, rather go around her with your left hand, offering your right hand to your next corner, whom you turn and promenade back to home.

(Note: In this dance, as in many others, the gents work with "position" rather than with individuals. In this particular figure the men follow the pattern of (1) opposite, (2) own, (3) right hand lady, (4) left hand lady, (5) own.)

## VARIATION

(To add to an otherwise short dance, try sending the four ladies through the figure.)

Instead of:

**"And star right back and you should know**

**Meet your own with a do-pas-o."**

Substitute—

**"Star right back, don't go too far.**

**Turn your *ladies* into a star in the center of the square—**

**Turn the opposite gent and leave him there . . . etc.**

The ladies go completely through the routine, finishing off with a do-pas-o and promenading the corner. In other words, with each partner the four gents do their star, followed by their ladies and then a partner change.





**T**HE Square Dancers had their day or days as an active part in the 15th Annual National Folk Festival held in the huge opera house, Kiel Auditorium, in St. Louis, Missouri, April 6th, 7th, 8th and 9th.

Participants and viewers from all over the world gathered for the four-day meet which featured an outstanding representation of dances of all nations.

Under the direction of Sarah Gertrude Knott, hundreds of participants paraded their costume finery and dance pageantry before the 5,000 who crowded the auditorium.

Representing this country in Round and Square Dancing were the "Dudes and Dames" from the University of Denver, Denver, Colorado. The group exhibited with great finesse the Cowboy Weasel, The Hesitation Waltz, The Oxford Minuet, Singing Quadrilles, Heel and Toe Polka, Tit-Tat Polka, the Varsouviana, and other dances with a typically western flavor.

Another Square Dance exhibition group was the Texas Darlings from Amarillo, Texas. Under the direction of Grady Wilson, school superintendent in Potter County, the team featured youngsters around the ten to twelve-year-old level.

The Barrington (Illinois) High School Square Dance Club, under the direction of Truman L. Chiles, did an outstanding job presenting round dances such as the Blackhawk Waltz, Texas Schottische, Merry Widow Waltz,

and the Cross Over Polka, as well as a number of Squares.

St. Louis, host city, added its bit with the St. Clair County Square Dancers, showing off the Spinning Wheel, Weather Vane, Cowboy Loop, Double Star and other typical patterns.

A very important part of the American dance and folklore picture was presented by the young farmers and homemakers of Winchester, Texas. With Jarvis Moffit calling the figures, the group, which was sponsored by the University of Tennessee, went through a series of typical Tennessee Singing Games which possess much charm and natural beauty. Names of dances performed by this group seem foreign to Western Square Dance fans. Some of them included on the program were Old Betsy Lighter, Alabama Gals, Paw Paw Patch, Straight Across the Hall. This last group was representative of the type of activity sponsored in areas where the religious faction barred dances and the play party games were included as a portion of a pie supper or some other function.

(right) candid glances at some of the activities at the recent St. Louis Festival includes Sarah Gertrude Knott, The Dudes and Dames of Denver University, The Texas Darlings with Grady Hester and a Tennessee Singing Game performed by the Young Farmers and Homemakers from Winchester, Tenn.

Serving as "Sets In Order's" special correspondent at the St. Louis, Missouri, Folk Dance Festival, Virginia Anderson, President of the Southern California Folk Dance Federation, brought back the Square Dance news published here.







**THE**

**SQUARE**

## **OF THE MONTH**

### **THREE-QUARTER CHAIN**

**First and third go forward and back, two ladies chain three-quarter 'round.**

Ladies do a regular chain, however, instead of going to the opposite man they turn three-quarters of the way around, lady Number 1 going between couple Number 2, lady Number 3 going between couple Number 4.

**Gents promenade a quarter around the town.**

Man Number 1 and Number 3 promenade a quarter around the outside of the ring. Number 1 man reaches his partner behind couple Number 2 while Number 3 man meets his partner behind couple Number 4.

**Chain them in as you did before and gents promenade a quarter 'round the floor.**

Men receive their partner in the regular chain position (girl's left hand on man's left hand, man's right hand in small of girl's back) and chain the girls back into the center where they chain three-quarters of the way around and meet their partner at the spot opposite his original home.

**Chain them in and do some tricks**

**Now pick 'em up like pickin' up sticks.**

This time man Number 1 has progressed to a position outside of couple Number 4 while man Number 3 is outside and behind couple Number 2. Ladies chain to men as before and back into the center.

**Chain them in as you used to do, now go back home and spin 'em a few.**

Men meet their partner at home and everybody swings.

**Everybody swing your pard,**

**Now allemande left in your own back yard,**

**Right and a left and around the ring,**

**While the roosters crow and the birdies sing**

**... etc.**



**CAROLYN MITCHILL**

### **ABOUT THE CALLER**

The call used here, while not originated by her, is one of the favorites of caller Carolyn Mitchell, California's leading argument against the statement "you've got to be a man to be a good caller." Carolyn first started calling Square Dances in 1939 which puts her in the "pioneer" class here in this area, being one of the few early callers still in active duty. Carolyn's activities in the Square Dance field have taken her back to Lloyd Shaw's Colorado Springs summer sessions on two occasions. She has been featured on several of the Associated Square Dancers' Roundups and is at present an Instructor of Physical Education for Fremont High School where she was largely responsible for the outstanding Square Dance Jamboree held there May 4th (see next page).





## (SORT OF A BOOK REVIEW)

IN THE first place no advocate of Western Square Dancing, no caller from this area should be expected to give too serious consideration to a review on a Square Dance book published in the East. For a great part it's just like asking an auto mechanic to judge a flower show or it's equally as impossible as asking an Eastern caller to judge a Western Square Dance contest (of course, we don't have contests, but you get the idea). At any rate we want to give a review on the new book published by The Devin-Adair Company called "Honor Your Partner" and written by one of the most famous callers in the country, Ed Durlacher.

In the first place, the thing is a big book and mighty nice to look at. Even though it costs \$7.50 it's still nice looking.

The coverage of Square Dancing in its different types is excellent. No volume yet printed has included such a variety of the different types of dances from all portions of the country.

Now, here's where the personal element enters into this review thing. For the most part (not always) Eastern callers sing every call. If you have a particular dance there's a particular tune that goes with that dance. Now, that's all right for Oh Johnny and a great many of those that really seem to fit with the tune, but when you take a Western patter call and say this is the music used with this particular call, then you begin to create mass confusion. Folks say, Jeepers, to think that all these years I've been calling Take a Little Peek to the tune of Little Brown Jug and I just suddenly find out that the Little Brown Jug is reserved for Birdie in a Cage.

Well, what Durlacher does in his book is to take patter call, prompt call and singing call and treat the stuff all alike. For each call you have the particular fiddle tune (all set up very nicely, too) on one side of the page and the call on the other.

Now a very nice thing that Durlacher has done has been to include the names of many popular and top known figures in the business throughout the country. He puts in a call that he names the Blue Bonnet Square and credits it to Herb Greggerson. He sets the call to music, then promptly proceeds to list the figures of the Texas Star (which he lists in another part of the book under a different name). That's okay, you've gotta have a Texas Star.

Then, the next thing we have the Cheyenne Mountain Dancers—yes, that's the name of a square which if you look close enough at will turn out to be the Wagon Wheel "Break."

Oh, well, that isn't too much of a worry because you're spending most of your time trying to find one of the neighbors who can pick out the piano tunes before you go any further so that you know you're on the right track.

Well now, we shouldn't be mean like this. Actually, Durlacher spent an awful lot of time in putting out a very nice book (it still sells for \$7.50). It has in it a number of calls and the most unusual and noteworthy idea in the back of the book; the author takes approximately sixteen common dance figures (do-si-do, do-sa-do, etc.) and puts them in motion picture frames; one frame following another on consecutive pages that are facing in the same direction so that the reader need only bend the book slightly and flick the pages hurriedly with his thumb and forefinger getting an actual play-by-play description in pictures of the entire figure. It's a good idea.

Ed Durlacher is a great advocate of fun and enjoyment of Square Dancing, with which, after all, most everybody will probably agree and for that reason the too critical person can overlook some of the other perhaps shocking treatments of Western Square Dancing and say, "That fellow Durlacher really has something there."

The book costs \$7.50.





## THERE'S MORE TO BEING A CALLER THAN JUST LEARNING A FEW CALLS—HERE'S WHAT OTHERS THINK IS IMPORTANT

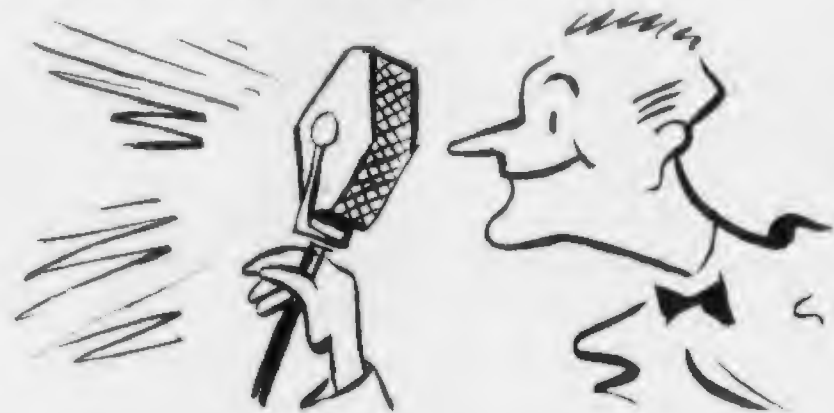
"SAY there, Mister, I've been doing a little bit of Square Dance calling myself, now you wouldn't mind if I called a tip, would you?"

How many times have you seen this man or woman at one of your dances? He's danced in a set rather close to you most of the evening so you could see him. Then he comes up and lets you know that he's all set to give you a rest and perhaps even let you have a chance to get in and dance while he calls a tip and gives the *dancers* a break. You be nice to him, you ask him what experience he's had. "Well, I haven't actually called for any large groups like this, mostly just around the house and when I'm shaving in the morning, but frankly, just between you and me, I'm a lot better than most of the callers you can hear these days."

You don't have any answer for that, except you ask the fellow what calls he knows. Most of the time he says, "Well, I have the general idea about most of the calls, but my specialty is Oh Johnny—I can really give out with that one."

Well, most of the time you know what to do with the gentleman—you thank him very much for his courtesy in offering to help you out but you explain that you have been retained by the particular group and that it's your duty to call the entire evening and try and dismiss the point at that. Actually, the "Oh Johnny type" Square Dance callers are

numerous. Most anybody can carry a tune and it isn't hard to learn the words to a singing call. In fact, most of the folks dancing My Pretty Girl, Old Pine Tree, Hot Time, Oh Johnny, Pistol Packin' Mama or any number of the popular singing calls join right in with the caller and sometimes even drown him out singing the dance from beginning to end. But there's more to it than learning just one call or even ten or fifteen calls—for a caller must have a lot more than just a voice.



In order to be a good caller a person must first of all be a good master of ceremonies. He must have the ability to make groups, large or small, feel at home. He must be able to pass on a feeling of enthusiasm by being firstly, enthused himself, and secondly, able to express in words and action the type of enthusiasm that can adequately be expressed by the dancers themselves.

Aside from the job of calling itself (there's no two ways about it, it takes plenty of time to learn enough calls to carry you through three hours or an evening's program) a caller must be a first class teacher, diplomat, business man-



ager, social chairman and philosopher. Let's look at a few of the things, outside the realm of making with the noise, that come under the heading of responsibility for a caller in performing an evening's engagement.

1. The caller has to be able to plan an entire evening's program giving just the correct amount of balance and judgment required in getting up a schedule that will be enjoyable and danceable to all.

2. He must be jovial. He must make everybody feel at home and add the proper amount of mixers to get the group congenial.



3. He must show patience in his instructions and see to it that everyone gets the points he's attempting to put across.

4. He must plan for equipment. If "live" music is to be used he must see that the piano is unlocked and ready. The P.A. system, whether his own or the property of the playground, must be in top working shape and everything in readiness ahead of starting schedule so that the event may commence on time.

5. He must be able to have the answers to the questions that most often come from the dancers, i.e., "Where else can we dance?" "Where is there a beginning group?" etc.



6. He must be able to help organize a new club and give a helping hand to those new in this type of organization.

7. He must see to it, in many cases, that the refreshments have been planned for and that committees are set to take care of the door, etc.

8. He should always check the floor and see that it is danceable. He should know how to de-wax or enliven the floor a bit if necessary.



9. He should be able to handle the constant requests for special favorites and make everybody feel that their opinion is sincerely appreciated and respected.

10. He should keep his portable record library in shape so that the changing of music is fast and desired numbers easy to find.

11. He should discourage cliques by use of mixers and appeal to the judgment of the crowd.



12. Give sufficient intermissions but not take too long at any one time.

13. At all times the caller should be master of the entire evening, be professional by boosting the other callers, expressing his personality but never allowing his personality to overshadow the fact that his dancers are interested in *dancing* first of all.





# HI SCHOOL DANCE

(Cartoon "lifted" from Telco Squares)

**I**N WHAT should go down in the records of the Los Angeles school district as the most successful and phenomenal experiment took place on Wednesday, May 4th, at the John C. Fremont High School in Los Angeles, California.

A special "invitational" Square Dance Jamboree drew 50 do-si-do teen-age enthusiasts from each of two visiting high schools to take part in the first inter-school Square Dance experiment.

Under the direction of Carolyn Mitchill, physical education instructor for Fremont High School (see "The Square of the Month" on previous page), the 150 dancers went through a series of square and round dances which included Dive For The Oyster, Oh Johnny, Two Gents Swing With The Elbow Swing, Sally Goodin, Texas Star, Take A Peek, Forward Three, Glory Hallelujah and Forward Six and Fall Back Six, as well as the Oklahoma Mixer, Patty Cake Polka, etc.

Music furnished by a piano and fiddle set the tempo at approximately 132 M.B.M. for the majority of the afternoon's dancing. Quite

evident to all Square Dancers, who could easily say "I told you so," the afternoon was considered highly successful from every standpoint. Here, for the first time, was the type of activity that young folk could take seriously and yet have fun. The mixers abolished any chance for cliques, the brief intermissions gave a chance for the students from the different schools to get acquainted with one another and build a stronger tie between the institutions and the "competitive" spirit of trying to be a good representative of your particular school brought out the very best in sportsmanship and cooperation and just good all-around Square Dance ability. At no time did the element of fun leave the room and the principals of the various schools on hand for the initial event appeared quite impressed with the entire afternoon's proceedings. "Here," one official was overheard to state, "for the first time we have found the common melting point where we can not only get the men and women students together for enjoyable recreation but also include students of other schools where the true feeling of sportsmanship and participation can be felt by *all*—not by just a few."

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Square Dancing has really hit the local high school campus as is clearly shown by the photos on these two pages. While not exactly what might be termed a "dignified" group, the teensters exhibited an outstanding example of Square Dance etiquette and, most of all, they had fun! (photos by Paul Morello and Burt Harsted)









*quare*



*heelers*





IS

"YOUR sets in order, the music, please." Somebody turns on the P.A. system and strains of "She'll be comin' around the Mountain" fill the room. There's nothing different about the caller's voice, he just says "Gals to the center and back to the bar, gents to the center and form a star, with a right hand cross." There's nothing different about the other sounds in the room — you hear the laughing, the usual noises that go on in any Square Dance — only occasionally you hear something a little different—the clang of a piece of metal hitting another piece of metal. Then you take another look. A fellow and a girl, dressed in the regular Square Dance attire, levies, bright shirt, long dress, and all, are swinging each other with a wild fury that only seems unusual due to the fact that both are in wheel chairs.

The old statement that you "can't sit down and Square Dance" has certainly been shattered by a bunch of young enthusiasts who call themselves the "Square Wheelers" and who do their walkin', talkin', and yes, Square Dancin', in wheel chairs. Folks thought all this sort of thing was impossible but it took eight of these youngsters together with a fellow named Peter Terry, instructor for the group, to weld the idea into a functioning activity. The gang meets once a week at the Los Angeles Orthopaedic Hospital. The regular dances of the group take just about as much time as any other regular Square Dance. Broken only by refreshments and an occasional breather, the dances last approximately three hours.

It took a lot of ingenuity to re-do some of the figures so that they would be adaptable to the wheel chair jockeys, but persistence and imagination has resulted in a most unusual demonstration of real Square Dancing. Now members of the Associated Square Dancers, the group has put on many exhibitions throughout the southland.

Photos by Joe Fadler





# NEWS FROM HERE AND THERE

## BOISE PRODUCES ROUNDUP

The Boise Valley Square Dance Association held its Third Annual Spring Roundup and First Music Week Festival on the Boise Public School Field, Saturday, May 14th. Under the direction of President Eardley Glass and General Chairman Lloyd Bell the evening featured twenty squares, seven round dances and four exhibitions. "Chain Lightning," a dance called by Jere Long, was one of the squares with a title unfamiliar in the California area.

## HANDBOOK FOR WISCONSIN

The Square Dance Association of Wisconsin (Vic Graef, President) recently issued their first State Association Handbook which is really an outstanding job. To Californians and others touring the country this summer a copy of this handbook (25c sent to Mr. Graef, 1622 Georgia Avenue, Sheboygan, Wisconsin) should prove most valuable in locating good spots to dance in that area. Incidentally, the "welcome mat" is out to all visitors coming into the Wisconsin area.

## OVERFLOW CLASS FOR GREGGERSON

With more than 118 registered in Herb Greggerson's June class at Ruidoso, New Mexico, a second class is being organized to satisfy the demand of those who are not able to be squeezed into the June meeting.

All those wishing a truly outstanding experience in Square Dancing under the direction of one of Texas' top callers, Herb Greggerson, should write directly to him — Box 3061, Station A, El Paso, Texas.

## PULLMAN HAS SHIN-DIG

It was Roundup time in Pullman, Washington, on May 13th when several hundred Square Dancers attended the get-acquainted party sponsored by the Lala Palousers Club of Pullman. Under the direction of Mrs. Blythe House, the dancers squared, rounded and watched exhibitions which indicated that that section of the country is keeping well in pace with the rest of the country in its Square Dance activities.

## SPOKANE FEATURES TEENERS

A special festival for teen-agers in conjunction with the Boys' and Girls' Week was given by the Spokane public schools under the direction of Edwin S. "Red" Henderson, Supervisor. The large Armory in Spokane was the scene of the gathering on Saturday, May 14th, and more than 2,500 dancers, all teen-agers, filled it to its capacity.

Featuring several exhibition squares the evening's program contained many figures far from simple but "real fun" for those who attended.

## MOONLIGHT ROLLERWAYS AGAIN

It's Jamboree time again and the Western Square Dance Association of San Gabriel Valley has set Sunday, May 22nd, as "open house" day for local Square Dancers in the various associations to join with them at the Moonlight Rollerways, 3645 E. Colorado, in Pasadena for the big event. The list of callers for the afternoon includes: Ed Gilmore, Wayne Donhoff, Jack Hoheisal, "Doc" Alum, Carl Myles, "Doc" Graham, "Jonesie" Walt Byrnes, and Jack Pattison.

The completely "air conditioned" Dance starts at 2 and continues till 6.



## COW COUNTY'S ALLEMANDE

(created by Ed Gilmore)

Ladies to the center and back to the bar,  
Gents to the center with a right hand star.  
Turn the opposite lady like allemande thar,  
Back up, boys—not too far.  
Break in the center, swing full around,  
Gents form a star and you're homeward bound.

Turn your own like allemande thar,  
Back up, boys—not too far.  
Gents swing out, gals sweep in,  
Grab that girl you meet and swing like sin.  
Repeat three times.



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## **COW COUNTIES MEET SET**

Not wasting any time in getting into the full swing of Square Dance activities in the Southland, the County's Hoedown Association (that's the San Bernardino-Riverside-Yucaipa-desert areas, etc.) will hold its first official Stampede Sunday, June 5th, in the huge Swing Auditorium, the site of the Annual Orange Show. With room for almost 3,000 Square Dancers, and spectators, seats for 6,500, one of the largest crowds in Square Dance history is expected at this big affair.

An open invitation has gone to all Square Dancers and callers to join in this event which is set to begin at 2 o'clock and roar until 6.

The ten callers for the afternoon will be divided between the Cow County group and members of the Western Square Dance Association of San Gabriel Valley and the Associated Square Dancers. Ray Shaw, Fenton Jones, Jack Hoheisal, Ralph Maxhimer, and Carl Myles will represent these latter two groups while Ed Gilmore and 5 others will represent the Cow County organization.

## **CLUB PRODUCES NEWS SHEET**

A club newspaper with the catchy title "Boots 'N' Sandals" is the handiwork of Charles Tupper, Secretary of the club of that name. Filled with little bits of news, election information and notices of coming events, the magazine is serving a definite need for the club and is presented in an outstanding manner.

## **DIRECTORY SOLD OUT**

More than 5,000 copies of the new Southern California Square Dance Directory literally went like hot cakes when placed on sale early last month. Except for a few scattered copies here and there no Directories are available for sale. The present Directory which lists 350 Square Dance Clubs in the area will be revised again in a few months. Changes and additions to the Directory should be sent to "Sets In Order" for corrected listings in monthly issues of that magazine.





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## **NEW BOOKLETS**

The first of a series of Square Dance "Hand-books" featuring 25 fundamental calls, a glossary, and index all written in true California Style will be available to Square Dancers this month for \$1.00.

A second and third volume on intermediate and advanced figures will follow in the next few weeks.

Please mention "Sets in Order" when patronizing our advertisers

## **HON. JAP BOYS DO HON. S. D.**

Sent to us by "Jonesy" is a clipping from the March 15th issue Nippon (Japan) Times, with the caption, "Emperor's Brothers Enjoy Square Dancing in Hokkaido." The article starts out: "From the atom-bombed hills of Nagasaki to the lonely snow-covered peaks of Hokkaido, a new cry is ringing out over Japan. It's 'Alaman right' and 'Alaman left' and 'Swing your partners' to the tunes of 'Oh, Su-sannah' and 'Little Brown Jug' as Nippon takes to the square dance."

The article tells how one Winfield Niblo of Denver, Colorado, brought square dancing to the Hokkaidoans and how they are in turn dipping and whirling as earnestly as the rest of the world.

The Royal Family, including the Princes, happened to "pop in" at the Municipal High School gymnasium in Hokkaido just as the six-piece City Hall Band "hammered" out "Nellie Gray" and "Golden Slippers," and 1,000 Sapporoans pushed and tugged each other around the cold hall. The Princes liked the idea and got in the swing of the thing themselves.

## **THOUGHTS ON SQUARE DANCING**

Dancing has ever been an expression of joy—an outlet for the natural grace and beauty inherent in man.

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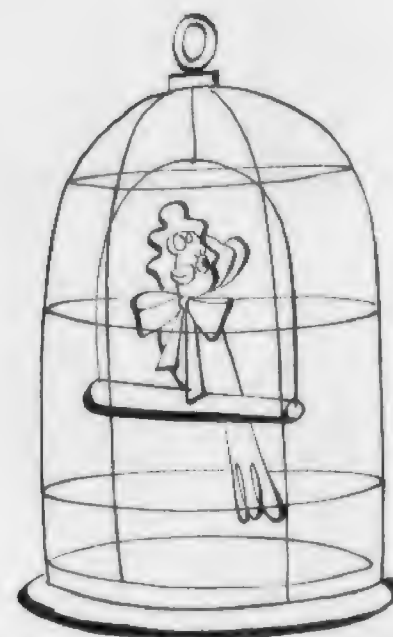
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## DANCE TITLES

### You Name 'em

Go ahead, see how good you are. Each one of the three illustrations below is the title of some Square Dance figure danced in the Southern California area. A perfect score is 100 for all correct. Give yourself "above average" if you come out with two correct answers. One correct places you just "about average," and if you don't get any you just aren't a square, Bub. (For correct answers see Page 30.)





# OWED (ODE) TO SQUARE DANCING

*(Dedicated to Becky, who tripped)*

BY DOROTHY SMITH\*

On the slopes of Cheyenne Mountain,  
In the State of Colorado,  
Sprawls a charming country schoolhouse,  
"Pappy" Lloyd Shaw's realm of learning;  
Once obscure and far from famous,  
Now renowned throughout the nation,  
Birthplace of a joyous madness,  
Cradle of the new-born Square Dance.

"Pappy" looked upon his scholars,  
Saw them playing soccer, football,  
Basketball, with fierce contusions,  
Broken bones and bloody noses.  
Said: "We'll think up something gentle,  
Quiet, guaranteed non-fatal.  
Exercise—but taken mildly!"  
So he taught them how to square dance!

First he wandered through the by-ways,  
Through the lonely mountain hamlets,  
Through the villages and prairies;  
Hummed the tunes heard on the fiddles,  
Learned the patter of the callers,  
Watched the cowboys cut their capers.  
Home he came, and wrote a volume,  
Made some records of the music.

Soon he had his pupils swinging,  
Allemanding-left their corners,  
Promenading, do-si-do-ing,  
Graceful—bowing to their partners.  
No more roughness, no more bruises,  
Exercise—but taken mildly.  
"Now," said Pappy Shaw, contented,  
"Now we'll go and spread the gospel."

Out they went across the nation  
Demonstrating how to square dance.  
People said, "Why don't *we* try it?  
Let us learn the graceful patterns."  
Most especially the ladies  
Yearned to wear the swirling costumes.  
"We are tired of early bedtime;  
Alternate: expensive nightclubs!"

To the dance they dragged their spouses,  
(Lagging feet—and feeling foolish)  
"Kid stuff!—not for great big he-men!"  
But the deadly virus bit them:  
Brought them back in violent colors,  
Frontier pants and broad-brimmed Stetsons,  
Cowboy boots and flowing neckties.  
And the ladies! You should see them!

Soon from every hall and playground  
Came the strains of mountain music.  
Hordes of dancers came to sample,  
Came again and brought their cousins,  
Brought their neighbors and their children,  
Brought their grandpas and their grandmas.  
Enthusiasm, epidemic,  
Packed the halls with happy dancers.

But we wonder, rather wildly,  
Why our Pappy called this "gentle,"  
As we stagger from the dance floor  
Home, to arnica our bruises,  
Home, to tape our twisted ankle,  
Iodine for bleeding shin-bone,  
Good raw beef for blackened eyelid  
Where that next-square elbow hit us.

"Do you think my rib is broken?"  
"Who's that fiend that tried to trip me?"  
Shoulder painful, dislocated,  
Swinging 'round in crowded quarters.  
Round-ups jammed with fifteen hundred—  
Sardine tins would seem more spacious!  
Must be crazy, but WE LOVE IT!  
"Where's the nearest dance tomorrow?"

(\*Mrs. Smith, who says this is her first journalistic attempts to be submitted for publication, said she wrote this little pome while contemplating the case of her sister who tripped recently while Square Dancing, fell flat on her back and shelled out \$50 for doctor bills and X-rays. We think it's kinda clever.—Ed.)

(Apologies to Mr. Shaw and his Cheyenne Mountain Dancers, also to Mr. Longfellow and his Indians)



# TH' TRADIN' — POST —

**H**AVE you any boots to trade or sell? Are you a baby sitter for hire? Or do you have any other services or articles connected with Square Dancing which might appeal to the readers of "Sets In Order"? "Sets In Order" classified advertising is designed for you. The rates are \$1.00 for the first line and 85c per line thereafter paid in advance for one time placement.

## MISCELLANEOUS:

**WANTED**—Phonograph, old fashioned, large Bell speaker, in fair condition. Not too expensive. Write "Sets In Order," Box 18, giving price and details.

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## From the FLOOR

DEAR EDITOR:

How I envy THAT GUY! The one who can meet two hundred people and recall their names a year later.

I belong to four clubs so I *should* know the names of at least five hundred square dancers. I don't! I know the faces of a lot of very nice people. I have been introduced to many of them. I've danced with them and had fun with them, but I don't know their names. When I meet them I say, "Hi." I smile at them and chat with them and fervently hope that none of my other friends will step up. I can't introduce them because I don't KNOW THE NAMES.

I used to think that I was a little stupid until I saw you at a dance a few weeks ago. You recognized my face and then saw my club tie slide. You greeted me with a hearty, "Hello, Cloverleaf." I sympathized with you. You should have known my name. After all, we

were introduced at the first Glendale Round-up. That's only about six months ago. Never mind the several hundred others that you met and the hundreds that you've met since. Why didn't you remember me? IT JUST CAN'T BE DONE.

Could we take a tip from the Lions Club or the Kiwanis or other groups who meet for sociability? They wear club "buttons" with the name printed on it in LARGE BLACK TYPE. It's easy to make introductions there. At conventions the same thing is done in a more temporary fashion. Could we do something similar?

Charlie Cooke.

### MORE ABOUT SPEED

DEAR EDITOR:

The difference between the slower Texas tempo for Square Dancing and the California rat-race tempo is the difference between pleasant recreation and hard work. The intricate and graceful square dance patterns cannot be properly executed at the break-neck speed so many callers are using.

My wife and I are completely taken with this

## HOWDY PODNER . . .

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delightful pastime. We dance about average but we simply don't enjoy tiring ourselves by dancing so very fast. We are in the 40 to 50 age group which I believe you would find represents a very large segment of the Square Dancers. I have spoken to many persons in our age group and to many who are younger. The general consensus is that it's more fun a bit slower.

I should like to urge you to advocate a metronome tempo of about 130 beats. This seems to me a fair compromise between the slower dancing Texans and the peppier Californians.

Cordially,  
Robert F. Stoever.

Mr. Stoever and others who like the slower tempo were probably pleased with the last Associated Square Dancers' Roundup. No time during the Roundup did the tempo exceed 135 metronome beats per minute. Nobody seemed unhappy.—Ed.

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DEAR EDITOR:

Somebody writes all those swell calls listed in "Sets In Order." How about giving credit where credit is due?

Jim Evans.

"Sets In Order" apologizes to any whose calls are printed in "Sets In Order" without credit. It's a tough job to find out who originated what call and where. As a rule a call gets its start, gets added to, and changed, and by the time we hear it it's altogether different from its origin. Though slightly changed from its original we feel we should give credit to friend Pat Patterson for "Double The Dose" which appeared in last month's issue. 'Scuse the omission, please.—Ed.

## **Long Beach Geared to Start New Association**

In a special "get acquainted" jam-up sponsored for Navy relief and held in the Auditorium at Terminal Island more than 1000 dancers gave a send-off to what will soon develop into the new Long Beach area Square Dance association.

More than twelve Square Dance callers, MC'd by Jack Hoheisal, put the dancers through what was generally acclaimed by all to be one of the most successful and enjoyable large Square Dance meetings thus far held in the Southern California area.

Good acoustics, excellent exhibitions featuring the Levis and Laces, and 2 couple exhibitions, added to a well balanced program.

The next big function of the Long Beach group is scheduled for July 10, 1949.



(Continued from Preceding Page)

Dear lucky person going to "Pappy" Shaw's class in June:

We have been admitted into the July class and find it impossible to go in July. Will somebody trade months with us?

Ted and Kay Roland.

Let's hope somebody can help out Ted and Kay! Their phone number is ORegon 8-2452 or send a special delivery, airmail letter, in care of "Sets In Order," 152 N. Swall Dr., Los Angeles 36, California, if you'd care to make a switch.—Ed.

DEAR EDITOR:

In "From the Floor," last issue, a suggestion from one of the readers, while interesting, was certainly not original. The original Quadrangle Club, an exhibition group from some of the folks in the North Hollywood Do-C-Do Club, and having as its name the Do-C-Do Terpsichorean Quadrangliers, danced to Al Bade's calling almost two years ago. Just thought you'd like to know.

Sarah Sherman.

## HOW DID YOU DO?

Answers to Dance Title Quiz: (Page 24)

- (1) Birdie In The Cage
- (2) Double Duck and Go Like Thunder
- (3) Shoot the Owl

Wanted . . . Sets In Order needs 10 copies of the January 1949 issue and will pay 30 cents each for copies in good condition. Back copies of other issues are still in stock in limited quantity.

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DEAR EDITOR:

How about a "clearing house" for vacation relief for callers and for miscellaneous emergency predicaments that callers sometimes find themselves in. I'm taking off the entire month of August come H—— or high water, and need some help. In turn I could give some vacation relief to some other callers in June, July and September if I knew their needs and schedules. Many callers with traveling jobs often find themselves in a tight spot with a call coming up in a couple of days and no one in mind to take over the club responsibilities. S-O-S!

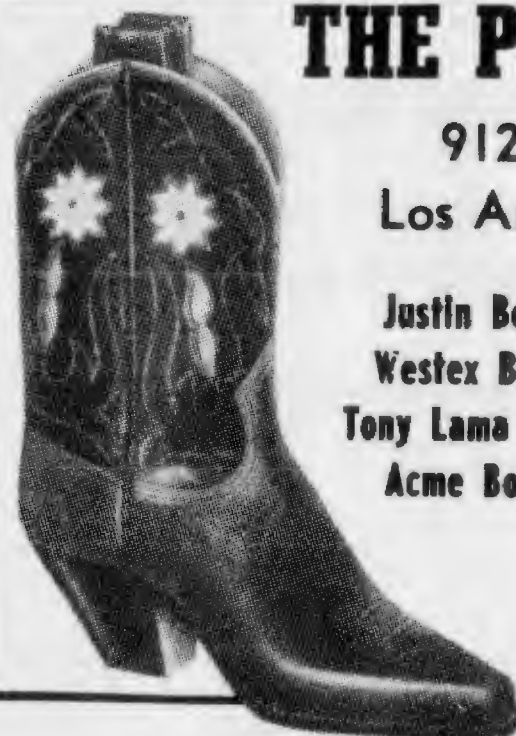
Jim York.

This is just one of many requests for some sort of an organization to handle calls of all types for Square Dance parties, information, callers for clubs and one-night stands. "Sets In Order" offices will act as a "clearing house" for callers and club needs. For more information, write "Sets In Order," 152 N. Swall Dr., Los Angeles 36, California, or call CRestview 1-8998, during afternoon office hours.—Ed.

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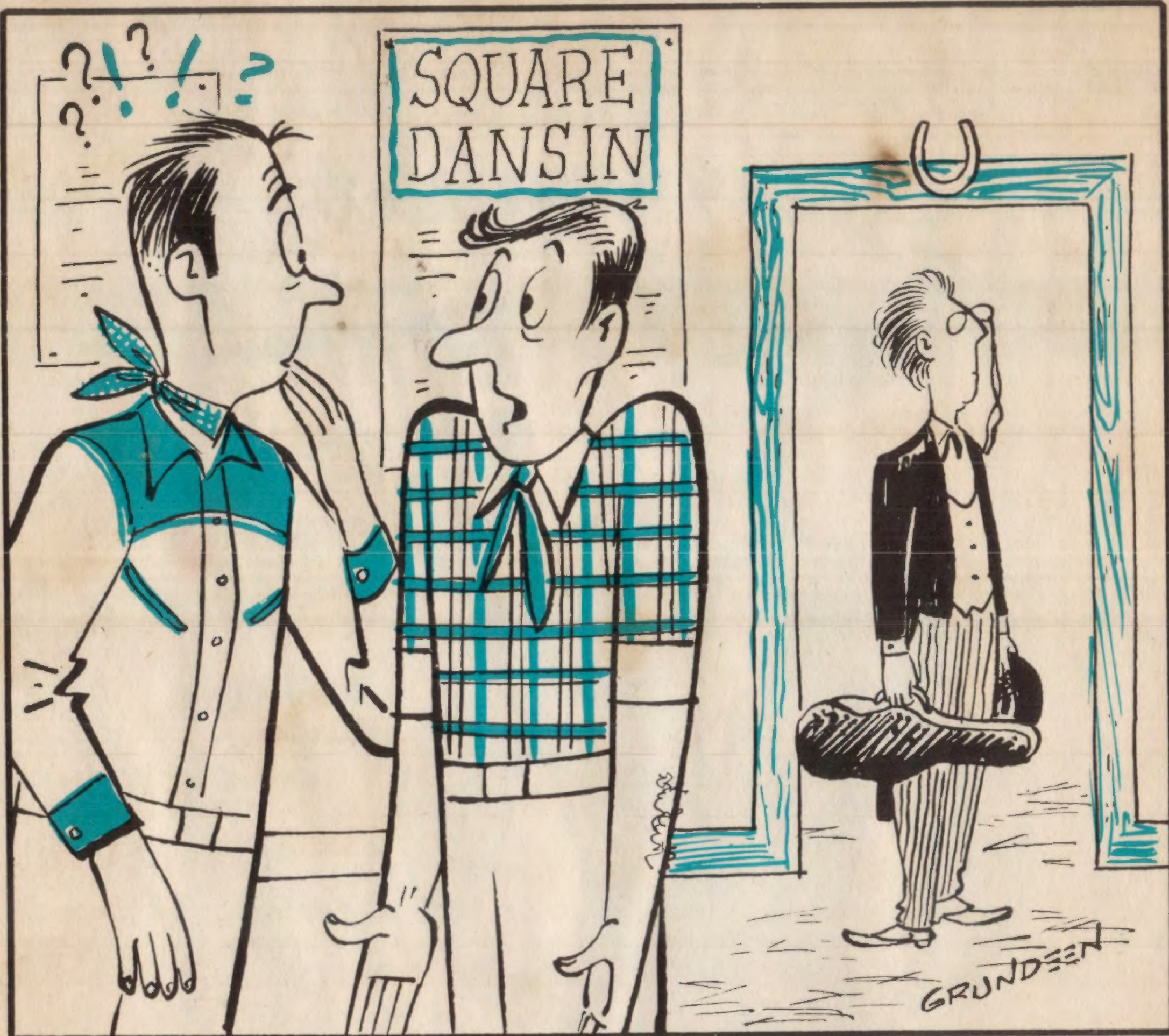
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